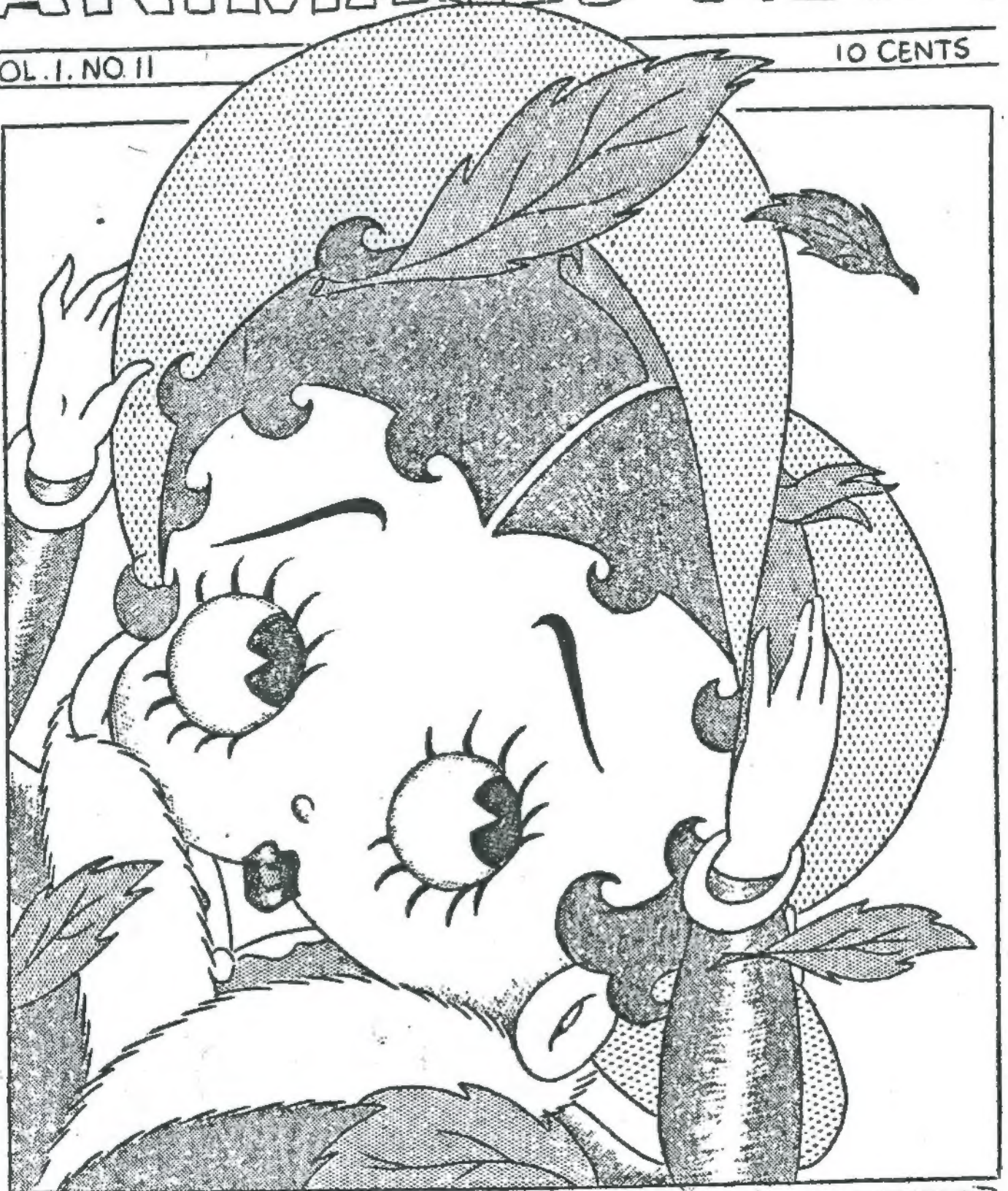


FLEISCHER'S ANIMATED NEWS

VOL. I. NO. II

10 CENTS



TED YOSH

The Editor Sez

So many new people have come into the Studio in the last few months, the Editor feels it might help the newcomers if the Animated News would publish a resume of the purpose and intent of this magazine.

The Animated News is a magazine for and by the employees of the Fleischer Studios. Ben Solomon fathered the idea and Max Fleischer approved it, with a hope that it would help create a better understanding between the employees and at the same time establish a Relief Fund from the proceeds of the sales. Teddy Vosk was the first editor, but had to relinquish his editorship on the May issue, due to his advancement into the Animation Department and increased responsibilities. So far the idea has prospered, thanks to the cooperation of everyone. To date we have in the treasury \$226.95 after loaning and donating over \$150.00 to employees in need of financial assistance. It might be added that the Studio donates \$15.00 each month to this fund.

As to submitting material for publication, one thing should be borne in mind and it is this: no publication is able to print all the material that is submitted. As much as this Department would like to publish all the contributions, it must keep an eye to the quality and intent of the material as well as hold to the original purpose of the magazine. It is not intended that any contributor should feel hurt or defeated, if his or her contribution is rejected. There is nothing personal in its rejection. There are so many factors entering into the compilation of a magazine of this character, or any magazine for that matter, that we would not weary the reader by trying to enumerate them. A few of the most important might be, variety, balance, character, and so on. Many times several drawings, gags or articles are submitted that have too much sameness to them. Or the same material may have been used in a previous issue, or again our reproduction method, to wit: the stencil, may not be able to do justice to the particular type of work. What may seem terribly funny to the artist or author may be lost on the readers, it may be too long or need too much editing to make it useful. In short the rejection of material or its acceptance is subject to the needs and character of the magazine.

Articles by department heads have been especially helpful, as they show what is going on in their departments and give the newcomer some idea of the many steps necessary in making animated cartoons.

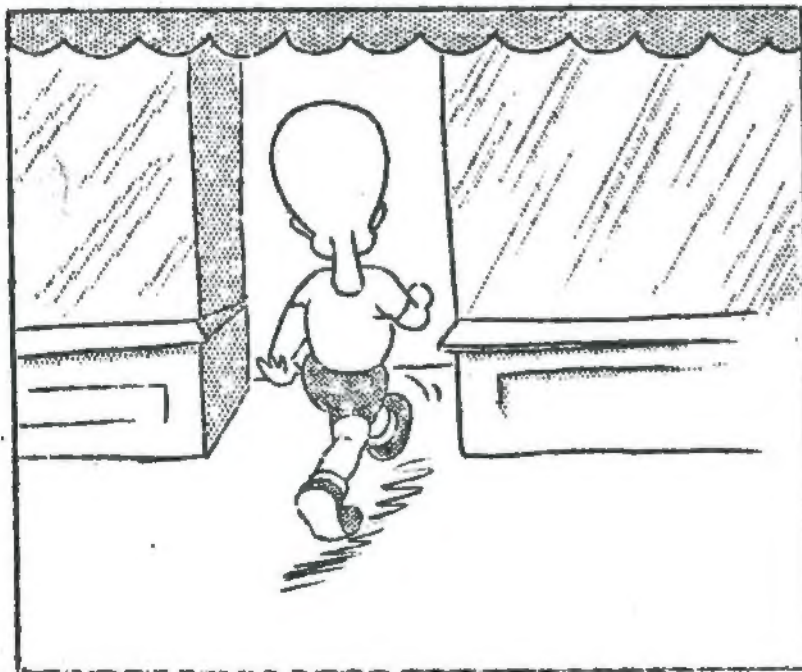
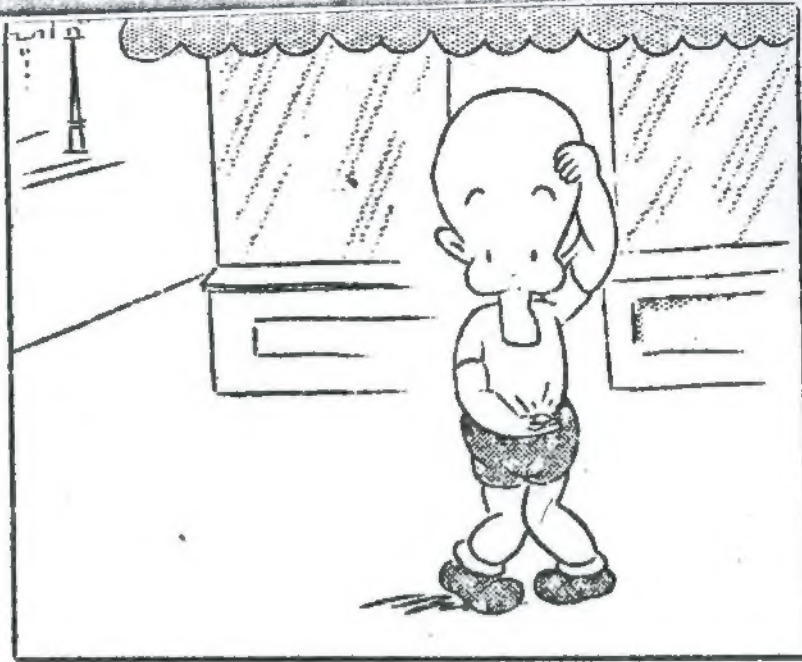
The Editor welcomes all contributions and especially so at this time, when everyone is so busy with his own particular work. It is hoped that those who have so generously contributed in the past will continue to do so and the newcomers should feel no timidity in submitting their work for consideration.

December issue this year, we celebrate the first anniversary of the Fleischer Animated News and we want it to be the best number yet.

Remember, "Keep it Clean".



NURSE: GRACIOUS!! YOU HAVE 105 DEGREES
FLEISHERITE! G-GOODNESS!! I DIDNT' KNOW I
WAS SO SMART
THANKS TO HAL' ROBINS



TINTYPES

by Roberta



The Tintypes this month are different. It is the first time this magazine has had the opportunity of polishing off two birds with one stone. We are able to serve this double-barreled Tintype, because Mariana and Tom Johnson are the only married couple working in the Studio.

Mariana Butts was born in New York City and is therefore entitled to be called a New Yorker. She went to Evander Child High School, but after a short time was asked to leave. Rumor has it, that there was some misunderstanding between Mariana and the faculty, as to what was expected of Mariana. She convinced the school that they could not expect anything from her. The curtain now rises on the Robert Louis Stevenson School for Girls, where we find Mariana enrolled. She did better at this school and managed to get through with a minimum of wear and tear on the sensibilities of the teachers.

Mariana was always individualistic rather than orthodox in her methods. It is no wonder that schools with iron bound rules annoyed her. As a child she liked to do things and do them in a style all her own. When quite young she decided to be a dentist. As her father is a Doctor, she perhaps reasoned that a dentist might make a good addition to the family. Mariana borrowed or just took some of her father's surgical instruments. She inveigled the janitor's children into being patients and went to work on them. What the results were, has never been commented on. Then, there was that ambition to have a zoo. It seems that her father, Dr. Butts, is a friend of Dr. Ditmars, Curator of Reptiles, Bronx Zoo. Dr. Ditmars gave the family a rattle--snake skin and a set of fangs, mounted. Mariana saw commercial possibilities, she put the exhibit in her cellar and charged the neighborhood kids, two cents each for a view. Maybe she should have gone into show business.

The art urge becoming strong, Mariana enrolled in the Grand Central Art School. Later she went over to the Parsons School of Design. These two schools gave her artistic talents, a solid foundation.

Mariana's individualism dislikes being cramped by a stodgy routine. She dislikes being told what to do and what not to do. She is what is called, of a nervous temperament. She smokes the well known Camel cigarettes. Likes a cocktail now and then, but doesn't consider them necessary. Dances well and as often as the opportunity presents itself. Very easy to get along with, providing she gets an even break, and makes friends easily. Reads all the magazines, except those "pulp wood" publications of Street and Smith. Likes the theatre and goes frequently. Her eyes are interesting as well as deceptive, they appear gray, green or blue, depending on the light. Her hair is light brown, and speaking of light, she weighs 98 pounds and is not worried about the waist line. She eats very

little but this is sufficient to keep life and vivacity in her 5 feet two inches. Lives in Jackson Heights, where, she says: "It is always summer." (Says you) Her home is cluttered up with Colonial furniture and such nick nacks. She loves dogs and has one she named Wrinkles, for reasons best known to herself and the dog, she re-christened him Stinky. But we hasten to explain, because Stinky talks very little, that the cognomen was fastened on him after two encounters with the genus Polecat. (Skunks to you) You would think that one encounter would have been enough for Stinky, but it wasn't. The first encounter was gotten into through inquisitiveness the second was to confirm his first impression, as to whether it really was as bad as he had first imagined. It was.

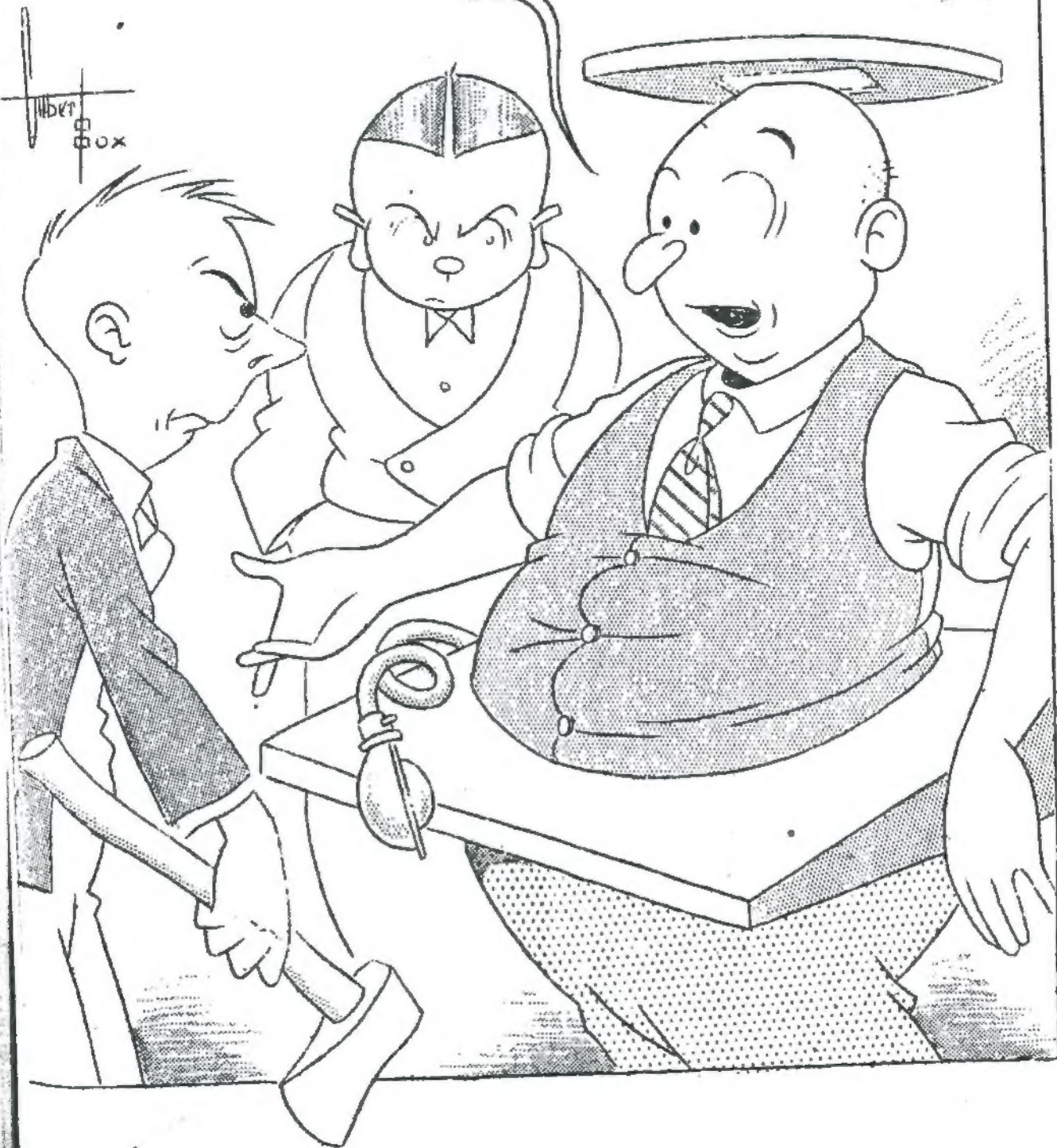
Another interesting episode in Mariana's life, was when the musical urge broke out. It all started this way. It seems that her brother was studying drums and traps, a very noisy combination. He was getting along as well as could be expected, when her father, (Dr. Butts) became interested also. In a short time father and son were drum beating and cymbal clanging to their hearts' content, if not the neighbors'. Dr. Butts has had plenty of experience with ear drums and no doubt this experience would bring out something, besides noise. In fact it brought out the neighbors several times. Anyway the din and clatter needed the feminine touch, so Mariana was drafted to pump the player piano. Mariana did this so well, that her father took up saxophone and has now graduated to oboe.

Mariana came to the Studio in March, 1930. There were objections, mostly from Nellie Sanborn (now Greene). Nellie was certain that Mariana was just a debutant out for a new thrill and was not serious about going to work. Mariana has proved the objection to be groundless and has advanced well in her work. She always dresses so neat it is no wonder that she was taken for a Park Avenue "Deb." It may be added that Mariana and Nellie have become fast friends.

Mariana is fond of the outdoors and loves to camp and fish. A few years ago, she and her parents were staying at a cabin, somewhere in the wilds, not far from New York. Some distance from the cabin was pitched a tent. One night Mariana announced to the incredulous household, that she was sleeping out in the tent, all night. There were objections and remonstrations, but of no avail. She was allowed to go as her folks didn't think she would stick it out. Armed with rye bread and an orange, also a flashlight, she retired to the tent. In no time at all she heard noises, those funny night noises one hears in the woods; snortings, sniffings and squeaks, as the various herbivora and carnivora prowled around outside. It is not said that Mariana actually slept, but she stuck it out. Then came the dawn. It had rained during the night. She breakfasted on rye bread, slightly damp and the orange, and then made nonchalant, if not dramatic entrance into the family cabin. Mariana slept indoors the next night.

Mariana's big amusement thrill is the Rodeo. By a queer coincidence, a character at the head of the Rodeo is Col. Tom Johnson, no relation to husband Tom. And speaking of husbands and Studio romances, it is a pleasure to reminisce. On November 24, 1934 Mariana Butts and Tom Johnson were married. There was dither and pother, no end, among the Studio males, when Mariana said "I do."

IT HAPPENED THIS WAY,
I DROPPED A CELL AND
WAS JUST COMING UP WHEN
BUZBEE COMES PAST CARRYING
THIS SWIVEL BOARD!



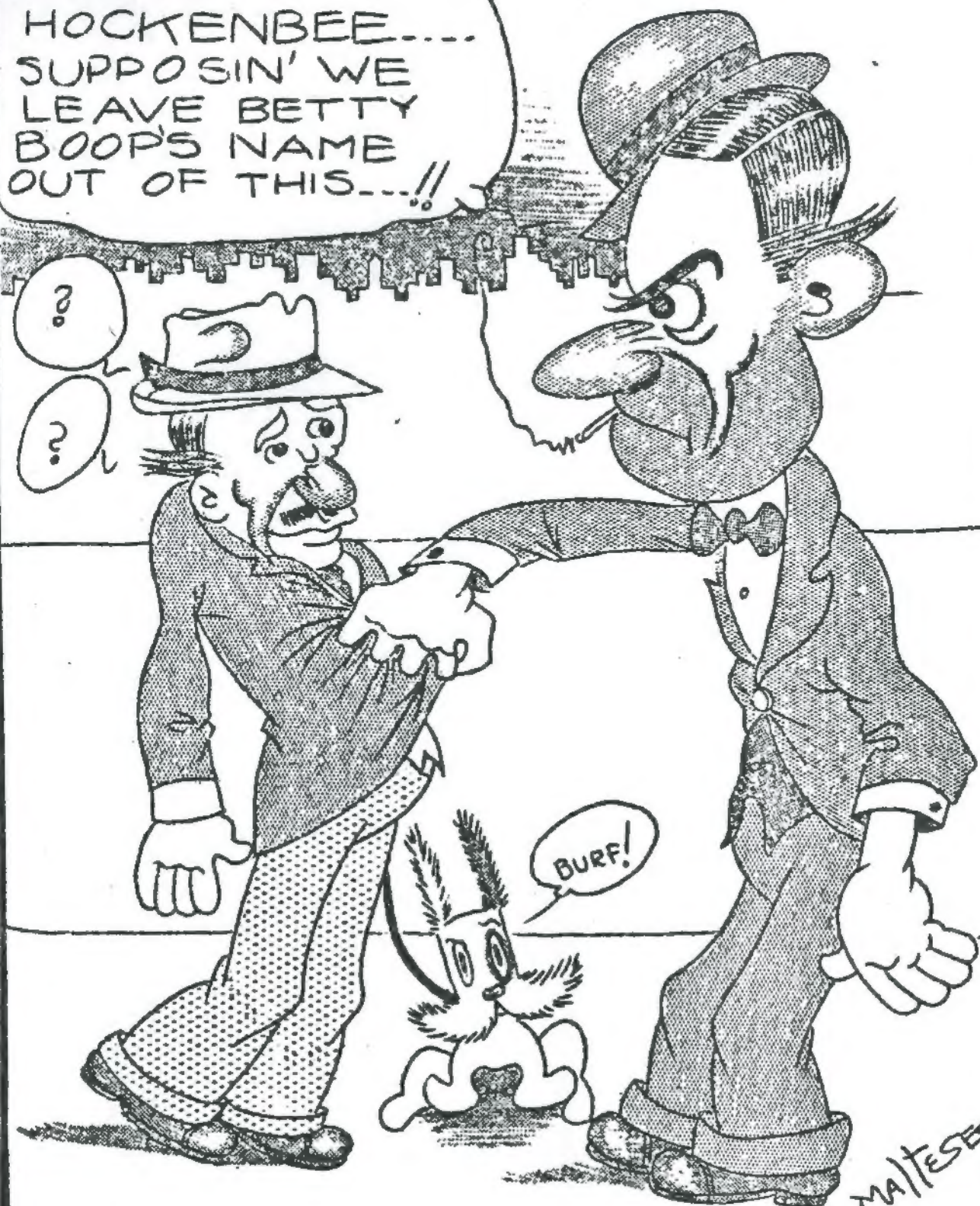
LISTEN
HOCKENBEE-----
SUPPOSIN' WE
LEAVE BETTY
BOOP'S NAME
OUT OF THIS...!!

?

?

BURF!

MALTESE



TINTYPES

by Roberta



TOM JOHNSON was born in New York City and christened Thomas, after his mother's father, which after some deductions we arrive at the conclusion he was named after a grandfather. Tom has spent his life, and most of his money, in New York City. When school days arrived for Tom, he found himself attending Public School and later at the Evander Child High School. Altho his wife (then Mariana Butts) was going to the same school, they did not know each other. He liked going to school and did well in his studies. He displayed some talent and prowess on the athletic field, having made both the swimming and the relay teams. He also ran a weekly cartoon strip titled "Freddie the Freshie"

in the "Evander News". Prior to this, he doesn't seem to have distinguished himself particularly, nor did he have any childhood ambitions. Tom's early childhood is mostly a closed book but we did Winchell ourselves into the good graces of an "old family retainer", and gleaned this dirty morsel of gossip. This bit rattles like a skeleton in the Johnson closet. When he was very small and in Kindergarten, he was sent home for spelling naughty words with alphabet blocks. In order that the noble name of Johnson might remain unsullied, with no blot on the escutcheon, this episode was locked in the family closet, to gather the mould and dust of years. We thought it a good idea to bring it out for an airing.

Tom has an interesting hobby in the 16 mm. film, moving picture camera. He says he doesn't read, which we interpret to mean that he doesn't go in for the latest books and confines most of his reading to the newspapers and the magazines that Mariana buys. He doesn't like cards, so doesn't play, thereby saving a lot of energy and maybe money. Says he plays the cornet, but we were unable to confirm this with the neighbors. They said they heard funny noises but were unable to determine whether it was snoring or defective steam pipes; and Tom says he doesn't care. He has two parlor tricks, one is whistling and he is able to touch his nose with his tongue. Neither accomplishment has any commercial possibilities. He has a passion for brown tweed suits and likes red so well most of his ties go into that color. Brown tweeds look well on him, being tall, 5 feet 11 inches. He has brown hair and blue eyes. Tom swears occasionally, especially when he thinks of his pet dove, Saul Kessler. He likes food and the list is topped by Grapenuts and potatoes. Potatoes any style and lots of them. After meals, and in between, he smokes real cigarettes.

There was a time when Tom taught swimming at Camp Talcot. At camp, one day as he was leaving the spring-board, he ripped his leg. It seemed serious, so he made a trip back to New York to consult with his own doctor. On arriving in New York, he learned that said doctor was within six miles of the camp, so journeyed back. It was a crutch case and for some time hobbled about. On leaving the Camp he hung up the crutches and admonished the caretaker to leave them there as he would be back next year and he might need them. Next year he appeared at Camp and in no time at all the crutches were dusted off and handed to Tom because of another leg injury. Tom always keeps his word.

Tom came to the Studio five years ago. For a time he worked in the Story Department and then into the Animation Department, where he is now the head of one of the departments. He admits of having worked once, for the New York Central R.R. He is very silent about this period in his life and we may as well skip it.

While attending the State Teachers College, at Stroudsburg Pennsylvania, Tom did odd things along by running a sign shop. There may be scoffers who do not believe in signs, but Tom does. He did some signs for the Rotary Club and those that are interested can still see them along the road in the Delaware Water Gap. This sign

business was nice and had its opportunities. He was located in the basement of the Girls Dormitory. There are boys who would pay good money to be in on the ground floor of a proposition like that.

Tom was a corporal in the 258th Field Artillery, National Guard. He has one consuming ambition and that is to be a sergeant and have Izzy Sparber, as a rookie under him.

ANIMATED NEWS FUND REPORT

Balance in September Issue \$226.95

Receipts

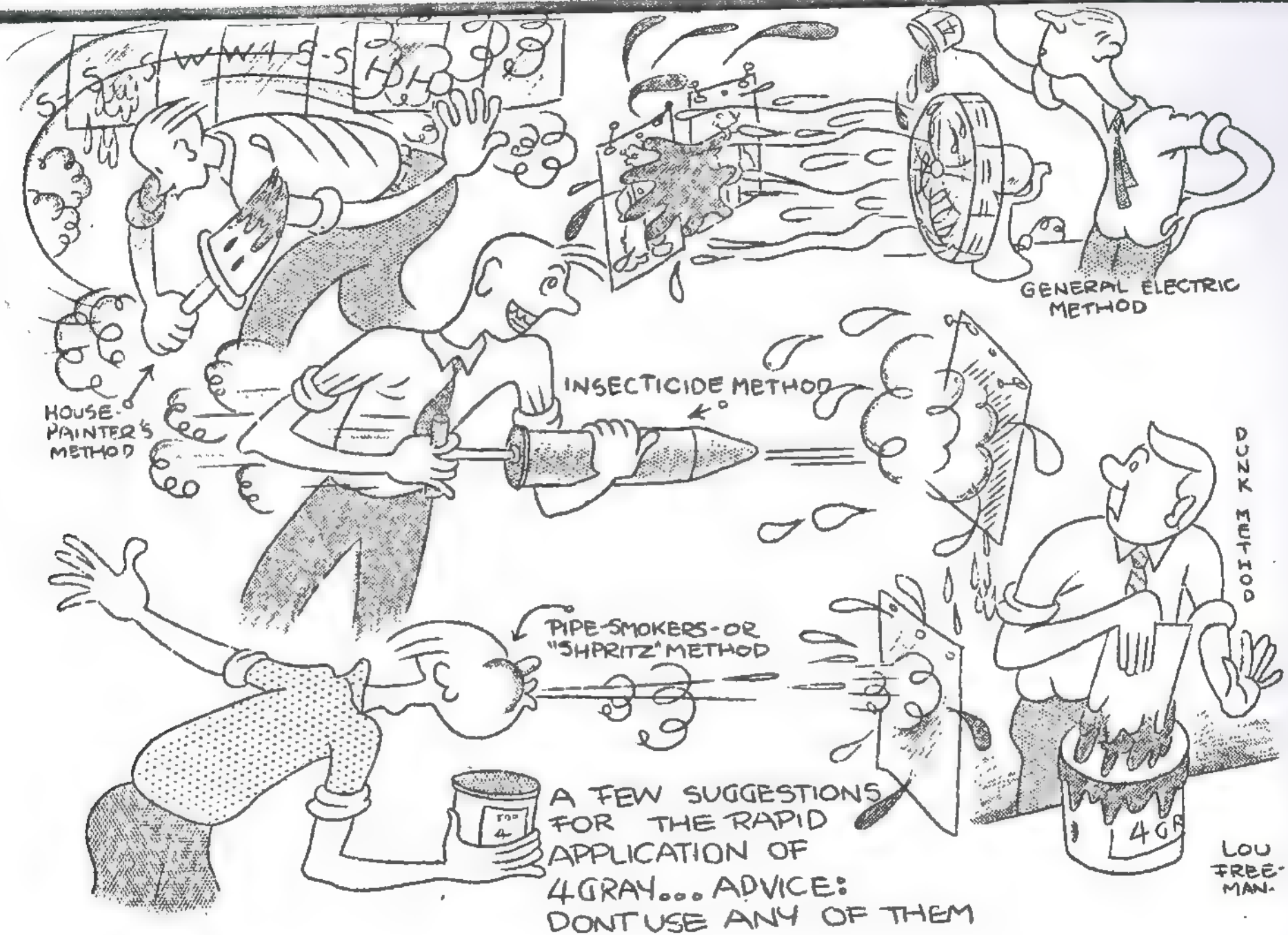
Sale of September Issue	\$20.10	
Share from Raffles	15.50	
Fleischer Studios- Sal. of Dishes..	37.50	
Repaid on loans.....	<u>5.00</u>	<u>78.10</u>
		\$305.05

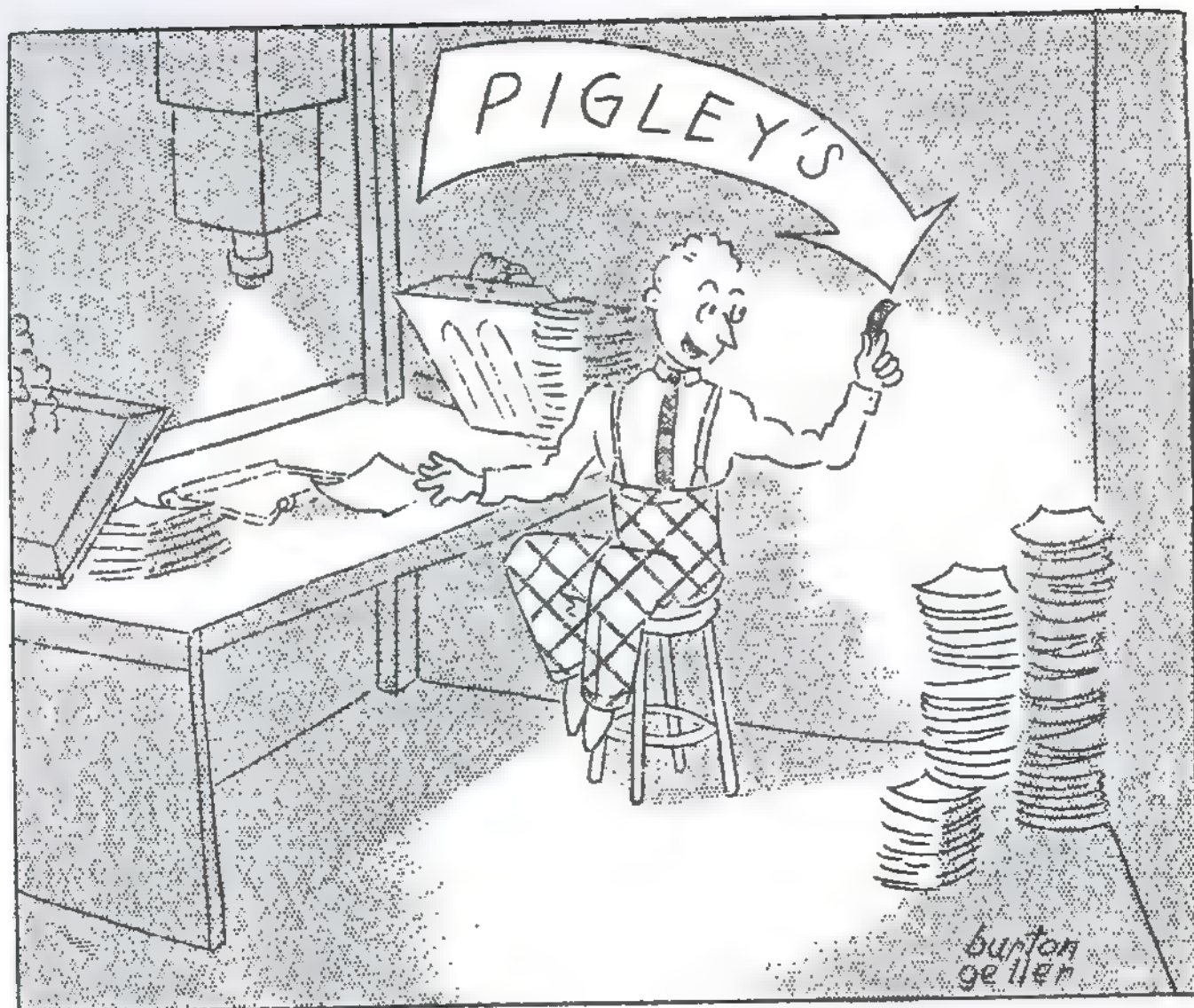
Disbursements

*Loan to A Worthy Case	<u>100.00</u>
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Balance \$ 205.05

*Balance due on loan \$115.00





joe x. posure, noted photographer, says
you can take a shot at PIGLEY'S any
time. it clicks because it's the
best in the field. just get into a
close-up with a stick of this
gum, and all your troubles will
take a fade-out.

SCHOOL DAYS

The Fleischer Studios have added another activity to their already busy program. Max Fleischer is conducting classes which cover certain technical phases of the animated cartoon work. There is no fee or charge of any kind.

The present course covers the natural laws of vision, technical perspective and free hand perspective. Later on, he will take up composition, balance, action and a general course in cartooning.

On Monday evenings, Max has the Animators in session. On Tuesday evenings, William Gilmartin has the Background Department and the Inbetweeners.

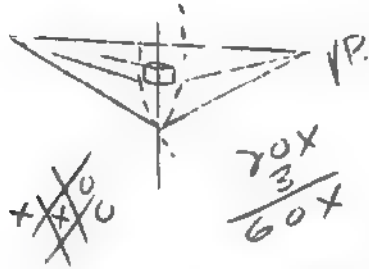
It is hoped that in time, classes including all the different types of work may be started. Classes are being held in the conference room, on Monday and Tuesday evenings, from 6:10 to 7:10 P. M.

These classes should prove to be of valuable assistance to the employees. It will help them in their own work and at the same time give them an insight to the various problems encountered in making animated cartoons, and thereby become better fitted for advancement.

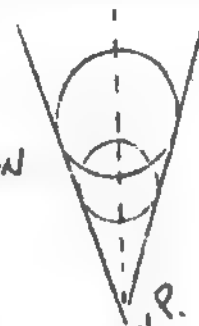
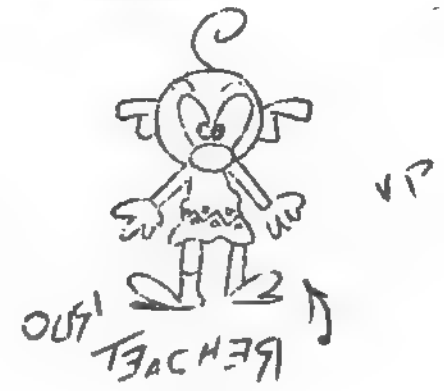
We wish to add that due to lack of space, the classes are at present confined to the above mentioned departments. In time, it is hoped that more space will be available giving everyone in the Studio a chance to attend these interesting classes.

There are rumors being bruited about the departments anent a "life" class being started. The assumption being that "Life Begins At 6:10".

A MAXS 0:10

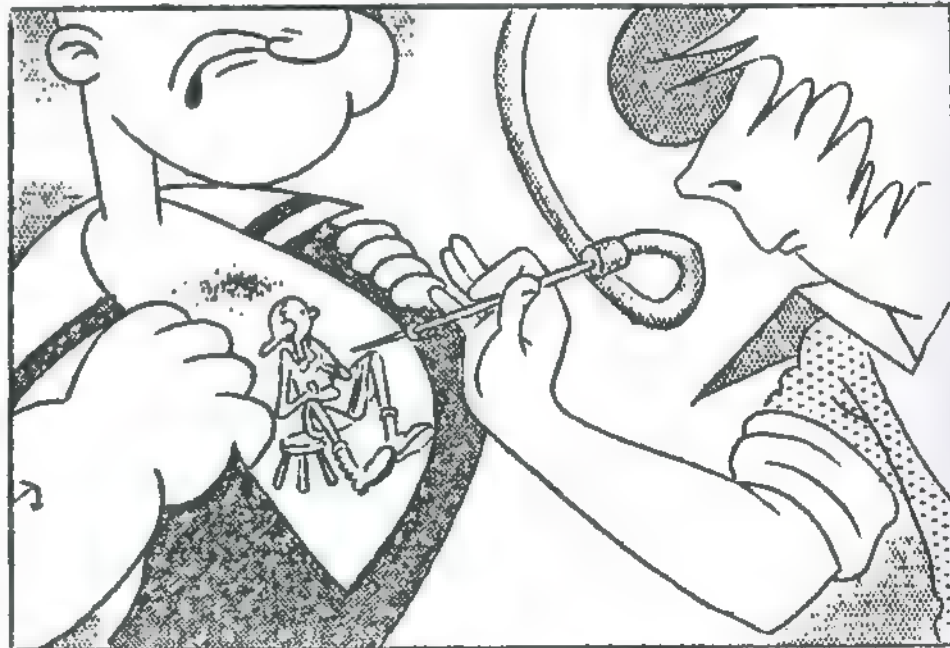
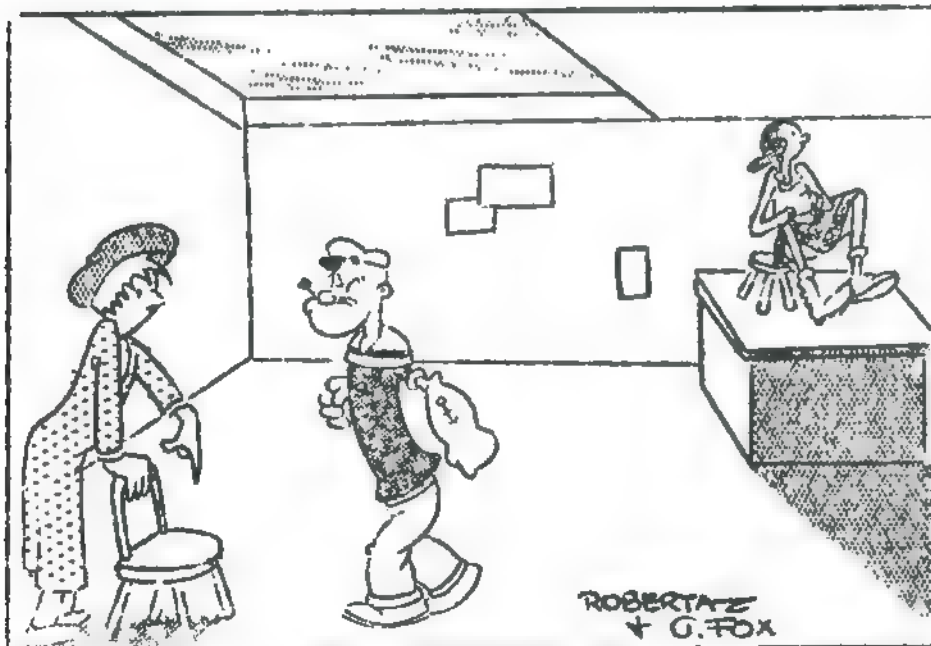
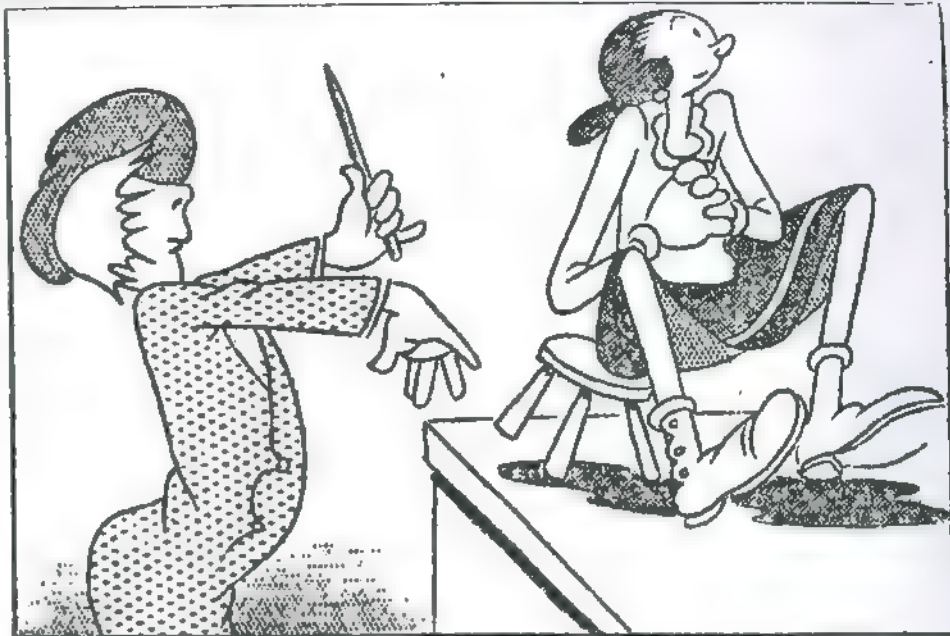
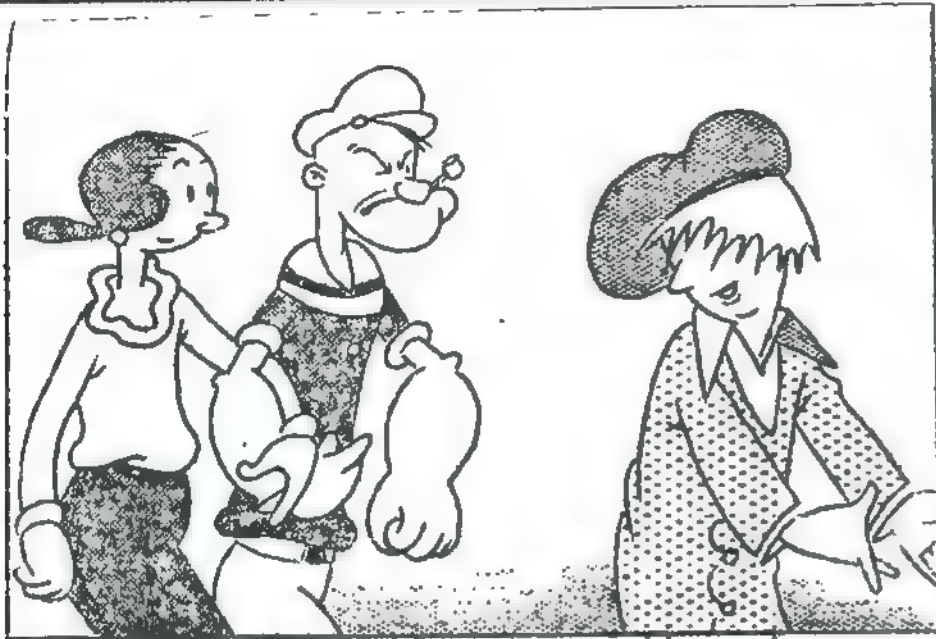


HORIZON


$$\begin{array}{r} 1x \\ 7 \\ 9 \\ \hline 20x \end{array}$$


JAKE //

THIS WILL TEACH YOU TO PUT A PERSPECTIVE POINT ON MY CHAIR.




THE INBETWEENING DEPARTMENT

By Edith Vernick.

Inbetweening is just what the word implies. Inbetweens are made between two extremes. The Animator does not draw every drawing in the scene. Drawings that he omits are put in by the in-betweeners. The numbers on the extremes show how many inbetweens have to be made. (Simple? Oh, yeah!)

For instance, should the animator be drawing a walk and if it took twelve drawings for one half the stop (which would be the action of only one log) he might make drawings 1, 3, 5, 7, 9, and 12, which would mean that drawings 2, 4, 6, 8, 10, and 11 are the inbetweens to be made. The number of inbetweens to be drawn are varied. Sometimes, there are what are called ones or twos or threes, fives and sevens (the last for which there is a lot of swearing by us inbetweeners).

If there are two extreme drawings numbered 1 and 4, drawings 2 and 3 have to be drawn in. In order to do so, number 2 is drawn as the first of two evenly spaced drawings between the extremes as per  then number 3 is drawn evenly between 2 and 4.

The aforementioned is how a (2 inbetween) is made, which is more difficult than a single or a 3. If this is too complicated for you boys, my 'phone number is -- -- -- -- !

Perfect spacing and good drawing are very important, as the inbetweens carry the animators' action (or extremes). If a drawing is drawn poorly or spaced incorrectly, this will be noticed and it will therefore spoil the effect the animator wants, and should get (which he does, 'cause our department is perfect). (I'll fight any animator my size).

By the way, one must know how to draw the characters used in our pictures as per the Studio construction charts, before one can even enter the Inbetweening Department's room. So, listen, fallers and girlics, bringing me apples won't help, unless you can do the above.

P. S. There is a lot more to inbetweening than just putting lines inbetween two other lines. (Don't crowd).

" I WANT MY
WILLIAM TO SEE
HOW NICE POPEYE
EATS HIS
SPINACH "



Betty Boop ^{thru the} Ages



-MINA WILLIAMS-

QUEEN ELIZABOOP

In the days of Lily Russell
 They used to wear a "bussle"
 To put a curve in places that were flat.
 They laced in something awful
 It should have been unlawful
 To fool the men with camouflage like that.

But now, instead of adding
 Any extra frill or padding,
 They take off things that really are important.
 They bob their hair, have both knees bare
 And when it's windy they don't care
 They carry on in ways they really oughtn't.

Of course this makes it easy
 For a girl who's slim and breezy
 But the roly-polys find the going tough.
 Take poor Olive, she ate candy
 Gorged herself on pies and brandy
 Till she got so fat she couldn't do her stuff.

She worried and she fretted
 She was used to being petted,
 But now she spends her evenings all alone.
 She took powders, pills galore
 And rolled upon the floor
 Until with pain and anguish she would moan.

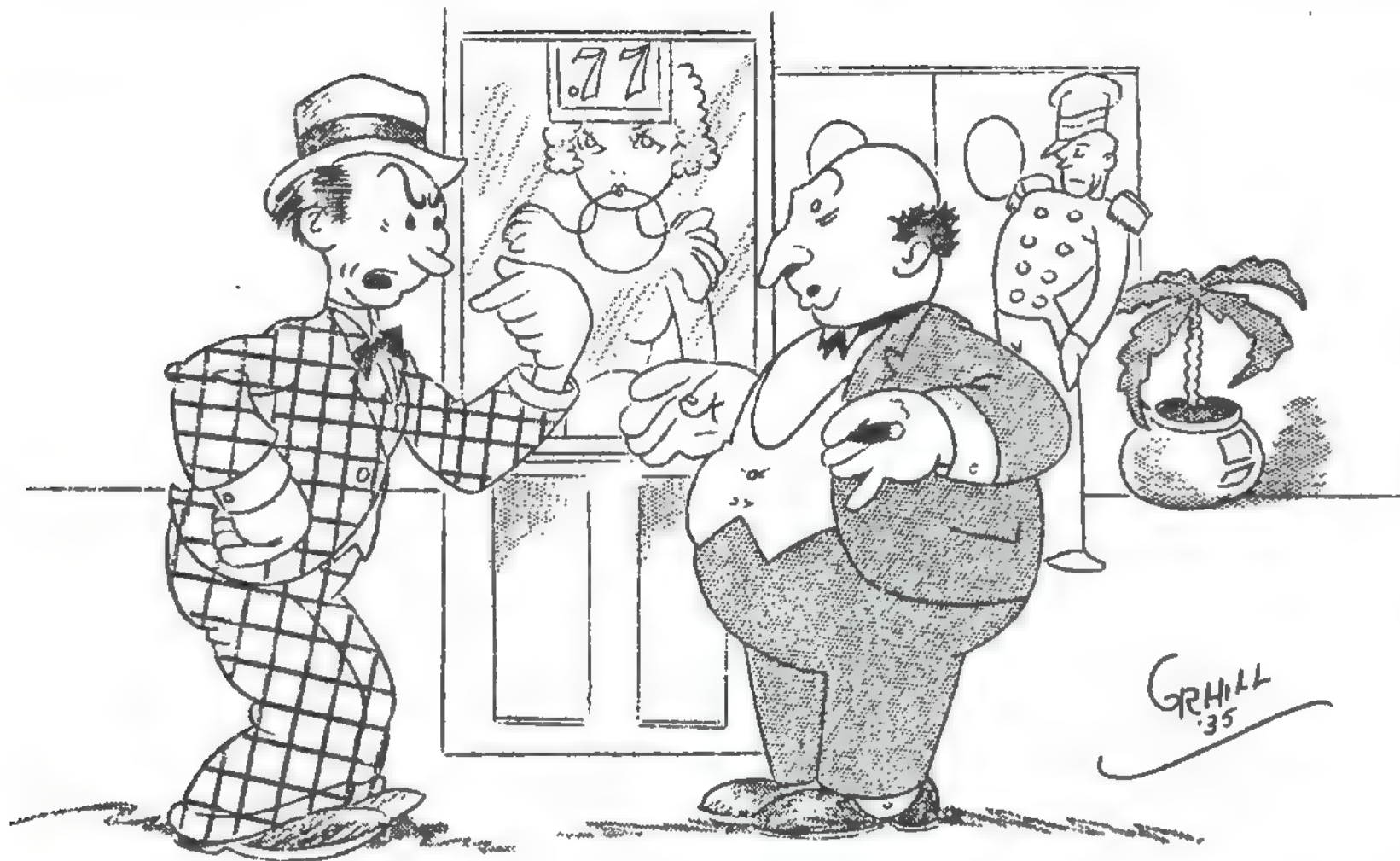
At last she got disgusted
 All her hopes and dreams were busted
 So she made her mind up she was going to die.
 She was sure that up in heaven
 Her waist could measure ninety-seven
 For only virtue really counts up in the sky.

So she wandered to the river
 The cold water made her shiver
 But 'twas only for a moment, then she sank.
 There were just a few stray bubbles
 Where poor Olive drowned her troubles
 And then everything was peaceful on the bank.

Now her worldly struggles over
 She awoke in fields of clover
 With the Gates of Paradise quite near.
 Her earth-life had been blameless,
 She never had been shameless
 So she climbed the Golden Stair without a fear.

At last she saw St. Peter
 He came half way out to meet her
 And carefully he looked her up and down,
 And then to her great displeasure
 He took out a long tape measure
 His gentle smile was gone, he wore a frown.

He measured and he mumbled
 He shook his head and grumbled
 And then he spoke, his voice was clear and low.
 "Though you have been free from sin,
 All my angels must be thin,
 So there's just one other place for you to go!"



" D'YA MEAN TO STAND THERE AN' TELL ME, MR. MANAGER, THAT I
 HAVE TO PAY MY WAY IN? I TELL YA, I OPAQUED PART OF
 THAT POPEYE CARTOON YOU'RE RUNNING —!!"

DIZZY DEFINITIONS

by Ellen Janssen.

ETZO-----	A popular gasoline.
KISS-----	To swear or use undignified language.
CIPERT-----	An island in the Mediterranean.
DOODY-----	An unavoidable task.
CAMPANELLA-----	A well known brand of canned soups.
MPHONE-----	French for "thank you".
SOIYON-----	Little black pellets for the breath.
ROMLER-----	Member of a religious organization.
FIEYSNER-----	Used to make ice cream in.
G. WITHEES-----	Much used term of slang.
ORIOLO-----	A bird.
BARTYL-----	A glass container.
GERSON-----	Past tense of to curse.

COUNTRY OF BIRTH - ENGLAND
FATHER - FRENCH
STEPMOTHER - ITALIAN
WIFE - CANADIAN
AM NATURALIZED - AMERICAN

WHAT COUNTRY NEEDS ME

S. PILLET



WHO WANTS A GOOD SOLDIER

4 WEEKS OF THE MONTH

by KAL SEEBER

EVERY ONE BROUGHT
MAX AN APPLE THE
FIRST EVENING OF
THE WEEKLY CLASSES!

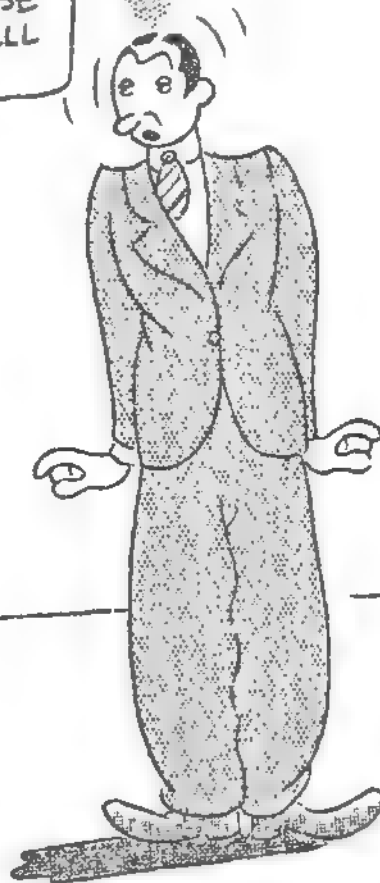


DAVE RECEIVED A TICKET FOR PARKING...
BUT THE JUDGE DISMISSED THE CASE!

THE FLESH WASN'T ON FIRM
SO I SCRAPED THE REST
OF HIS LEG OFF AND
WHILE DOING THAT HIS
FACE STARTED TO
PEEL!

THAT'S NOTHING,
WHILE SCRAPING
POPEYES NOSE
HIS EYE FELL
OUT!

ORANGE
RED STAINS
ON GLOVES



WARREN
FOSTER

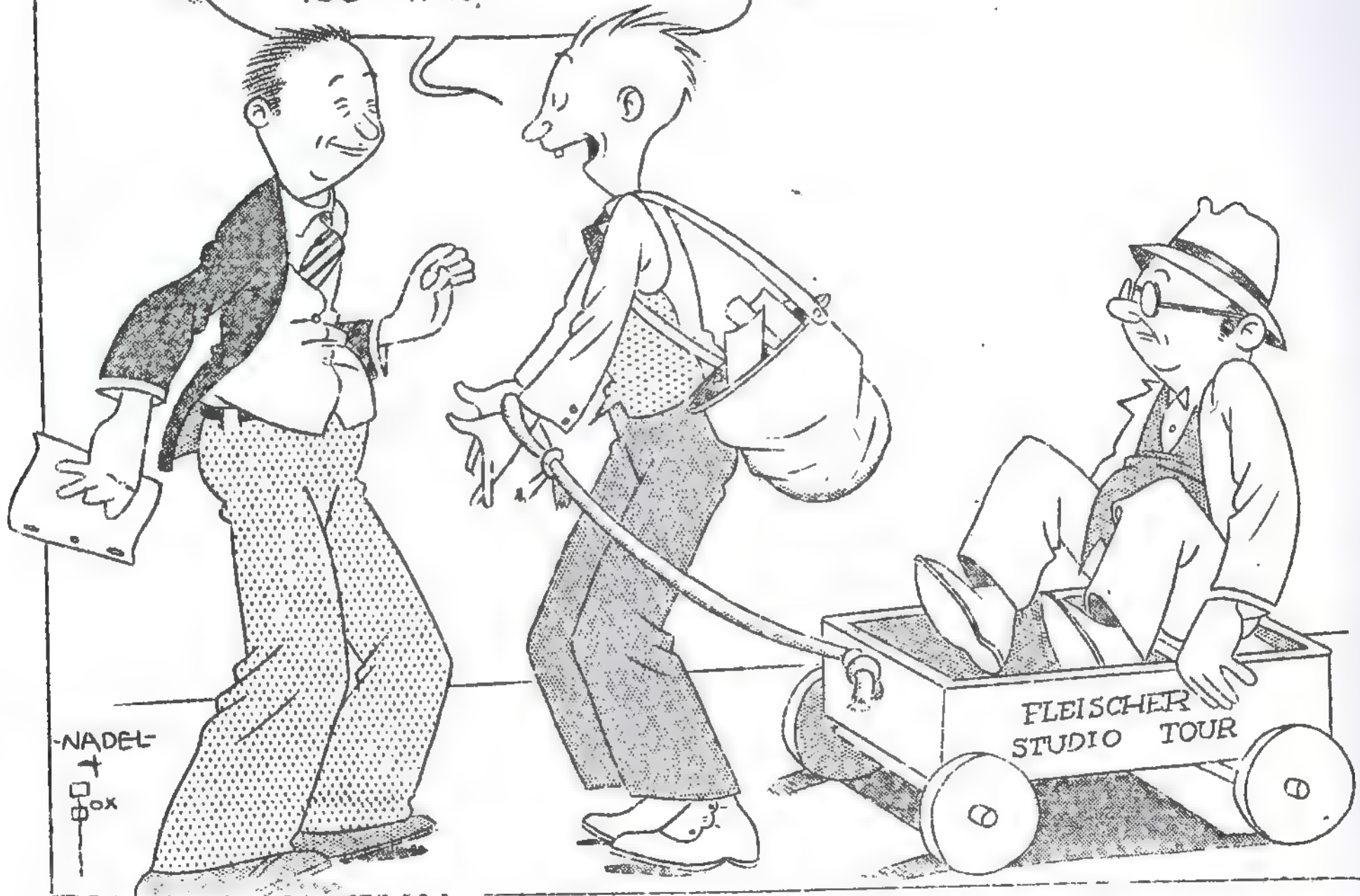
WHY SOME OF OUR VISITORS
APPEAR VERY, VERY NERVOUS
NOT KNOWING THE LASSIES ARE ENTHUSIASTIC OPAQUERS



HAROLD KAEPPEL RSQ.
DEPT

"IF YUH GOTTA' GETS
VACINERATED, YUH GOTTA GETS
VACINERATED, AN THA'S THAT!"

CARRYING MAIL IS OK, BUT
GAD! THIS IS GOING A LITTLE
TOO FAR!



Lillian Friedman's

PREVIEWS...

FOOTBALL HERO.

Animation.

Willard Bowsky. Nick Tafuri
Geo. Germanetti. Bill Sturm
Harold Walker. Orestes Calpini

Story.

Bill Turner.

I wish I knew more about football, so that I could do full justice to this funny Popeye picture. However, this ignorant gal will try to do her best.

The action is laid on a football field, as you may have guessed with Bluto and a team of huskies playing against an anaemic team of weaklings. Bluto's team with their rough-house tactics are making short work of the home team, until Popeye jumps into the game and with the aid of the inevitable spinach, saves the day for our side. The action is very funny and can best be appreciated when seen.

Olive Oyl is her usual fickle self, turning her affection to the victor by merely changing the flag she holds.

JUDGE FOR A DAY.

Animation.

Myron Waldman. Herman Cohen.
Ed Nolan Frank Endres.
Hicks Lokey. Ted Vosk.
Lillian Friedman.

Story.

Bill Turner

"If I were only Judge", cries Betty in this opus, which shows the annoyances that we're all subjected to by Public Pests.

This picture shows Betty as a happy little court stenographer who starts the day with a song, only to be jostled, pushed and annoyed in every possible way on her daily trip to work.

Arriving in the empty courtroom she dons the judge's robe and specs and sings a cute song about how she would solve the "situation" if she were judge.

The scene shifts to an exhibition of public nuisances being given a dose of their own medicine. In one cell we see the guy who parks his chowing gum wherever he pleases, getting tangled up in his own web. Another shows a radio imitator being screamed at on all sides by parrots.

They all seem to get their proper due and Betty's idea seems like not a bad one at all.

LIFE.

Now, one can see my way of life
Is a rough and troubled sea,
But I get a thrill from riding waves
What a lucky thing for me.

Beatrice Cyport.

GAG.

They told him when he had begun,
"There's nothing new under the sun."
He took a dead gag and disguised it,
Pepped it up and vitalized it,
Padded it and added to it,
Ran a sharp blue pencil through it,
Then sat back with keen elation,
At the child of his creation,
Called the Press and the Professors,
All his equals and his lessers,
To see something to "chew the rag" about,
Something to really brag about,
When in awe they all assembled,
And in thrilling expectation trembled,
He pulled the curtain - you'd never guess,
The gag was (a girl losing her dress).
They put that guy in a padded cell,
But the gag (at this writing) is doing well.

Saul Kessler.

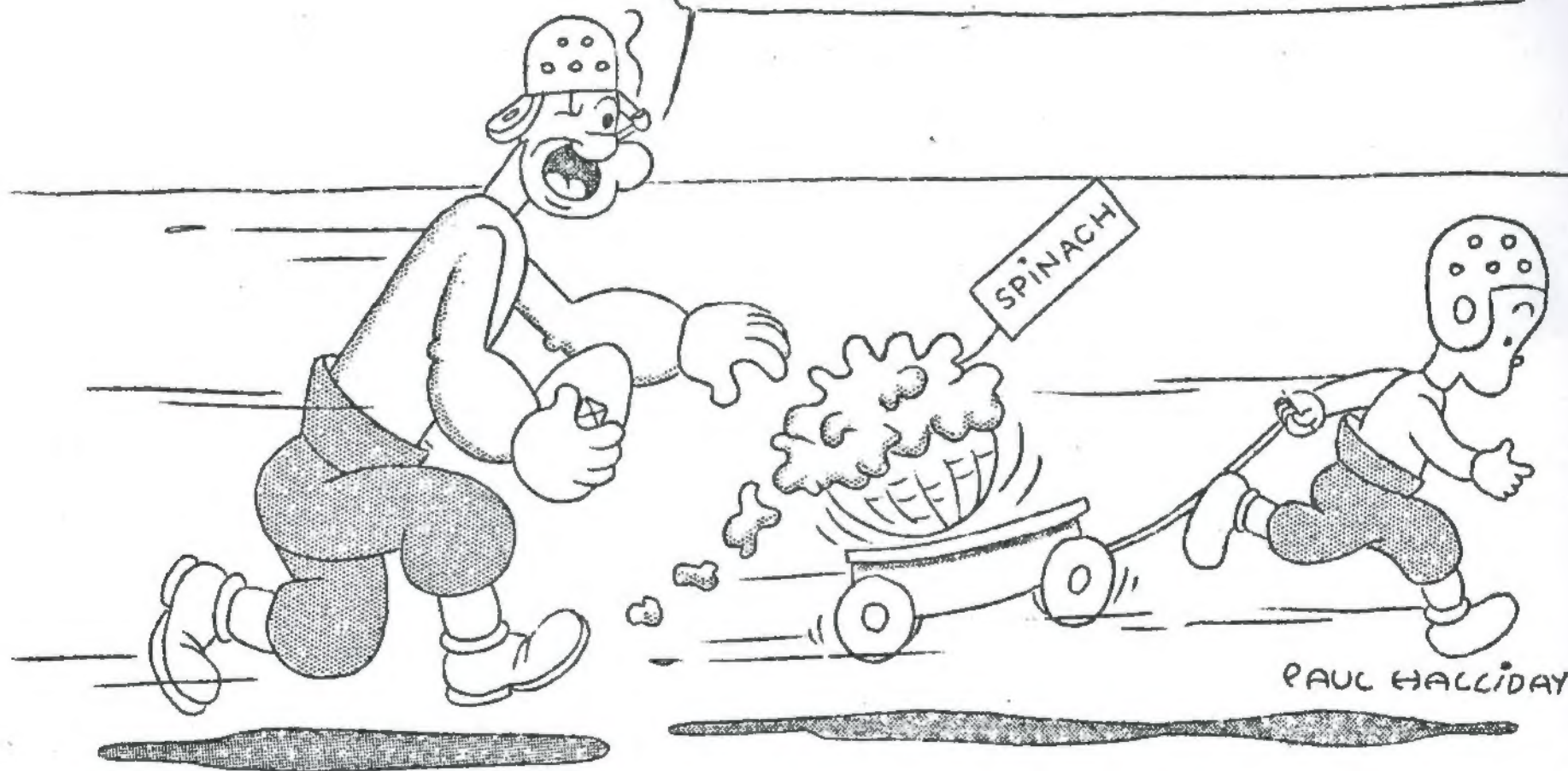
TO TOM.

We have a young man named Tom Moore,
Who went 'round the world on a toore,
While he was away
All the girls had to say
That we miss you Tom Moore, moore and moore.

Roberta Whitehead.



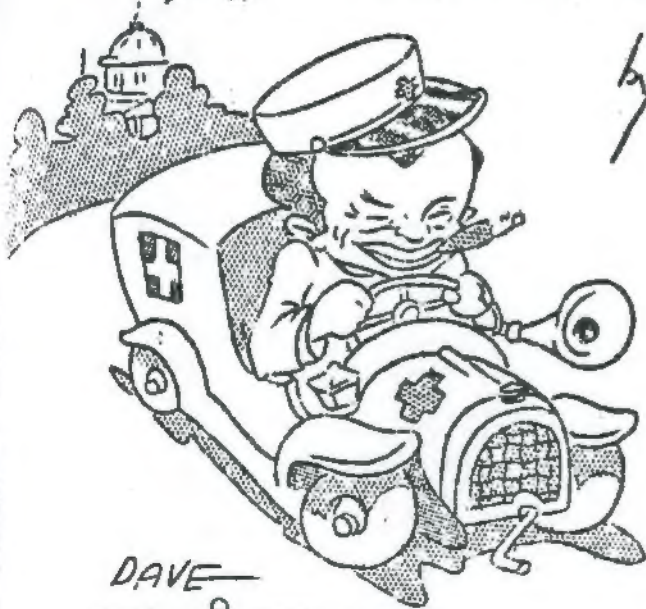
I CARRY THE BALL —
HE PULLS THE SPINACH.
WOTTA TEAM !



POPEYE AND HENRY — ALL AMERICANS !

DID YOU KNOW THAT...

by Jack Rubin



DAVE
FLEISCHER

DROVE AN ARMY AMBULANCE IN
WASHINGTON D.C. DURING—
THE WAR



THE ANIMATED NEWS HAS
BEEN SENT AS FAR
EAST AS JAPAN AND
CHINA— COPIES HAVE
GONE TO HONOLULU AND
ENGLAND.



DAVE
TENDLAR

NEVER USES A PENCIL SHARPENER